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/For the meaning of various caste names, see category 116, pp. 34-47/.

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Phâgun	..	February-March.
Chaita	..	March-April.
Baishâka	..	April-May.
Jeth	..	May-June.

III. LOVE AND INTRIGUE.

1. A *dâdrâ* from Katni. The *lotâ* is a brass vessel used for carrying liquids. A cord is frequently tied about its neck and it is lowered into a well in order to bring up water. See note on 6, 7 below.

2. A *hâsîlî* from Imalhapur. This is a teasing song and in this case the *hasîlî* is addressed to a young maid of beauty. The *pânwâlâ* prepares and sells the *pân*, a mixture of betel nut, lime and tobacco wrapped in Piper leaves (*Piper betel*).

3. A *dâdrâ* from Katni.

4. A *dâdrâ* sung at the wedding season: from Jubbulpore. The suspicious husband is assured that his wife's smiles and blushes are innocent, and are directed to no other man. The first line should be repeated four times.

5. A *dâdâr* from Katni. The *dhîmar* is a member of the fisherman caste, but is used in another sense.

6, 7. These are both *dâdrâs* from Katni. The symbolism of these two songs is perhaps obvious. Sexual matters are referred to by the men as entering a house, as a lotus on a pond or in terms of getting water from the well.

8. A *rîî* from Katni.

9. A *biyâ*, or wedding song; sung at the time of the circumambulation of the sacred post. From Salavara. The terms of relationship are noted in the text of the translation. The intrigue is rather complicated and it is evident that the mother-in-law, who ought to be on her guard, is a simpleton and does not realise what is going on. The symbolism is apparent.

IV. SONGS OF SOCIAL EVENTS.

1. This song is called *chhaukar* as it is sung on the sixth night after the birth of a child. The woman complains that the in-laws care nothing for her birth-pangs. Given by women near Katni.

2. A *badhwâ*, a song sung by women when a male child is born. The song is kept up for long periods and is repeated again and again. It is essentially a song of congratulation. Ayodhya was the place of Ram's birth. This song given by women near Katni.

3. Another *chhaukar* or sixth-night song from Katni. A Kajali forest (dense—black as *kajal*) is one inhabited by elephants. The swing has a sexual symbolism.

4. A *dâdrâ* from Imalhapur. The *Pûrabiyâs* are dwellers in the eastern parts. There is a Purbiya subdivision of Chamars. (Briggs, *op. cit.* page 24). The *Baghels* are men of Baghelkhand.

5. A *rîî* from Katni.

6. A marriage *dâdrâ* from Barela and sung as a teasing song. *Marawâ* or *marhwâ*: the wedding booth.

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Khambd : the sacred post.
Kalas : The water pot.
Chauka : The small raised platform under the booth.
Haldi : Turmeric (*Circuma longa*).

7. This is a wedding song from Barela. The headings indicate the time the song is sung.

8. The important guests are teased by being told that they are being fed with food fit only for animals.

9. Another song with a sting. Sung in connection with the arrival of the bridegroom's party. From Salavara.

10, 11. From Barela.

12. A marriage *dddrd* from Barela. The whole is a coarse series of jesting absurdities : the unmarried woman can hardly have a daughter-in-law, and yet the latter is pregnant. It is, however, her sister who is fed the food given to women in confinement, and a woman who is a mere spectator to all this suddenly gives birth to the child which a barren woman takes and suckles.

13. A wedding *dddrd* from Katni. The *kadam* tree is the *Nauclea orientalis*. In wedding imagery the bridegroom is frequently likened to a parrot.

14. A *rdi* from Katni. The spot of vermilion denotes a living husband.

15. A wedding song from Barela in which the bride is teased and warned to be careful. A lakh is 100,000.

16. From Barela. The *bardt* is being teased. Kajli forest is a forest frequented by elephants. A *gutkd* is a magic ball prepared by devotees which, when eaten, is supposed to make one invisible. Here it makes others disappear

V. Songs of Religion.

1. *Dddrds* from the vicinity of Katni. These are examples of numerous songs of this nature which were collected and translated but are not reproduced here. It is likely that most of the songs centering about Rām and his experiences in search of Sītā are borrowed as in their actual worship Rām is seldom taken into account by Kols. Dasarath was the father of Rām.

3. From Sihora : a *rdi*.

4. A *dohdri* from Imalhapur. The *ghumachi* is said to be a fruit of reddish colour with black spots upon it. It is probably the *ghunghachi* (*Abrus Precatorius*.) For *chakki-chakvd* birds see notes on 1 : 2.

5. This has references to the Rāmāyaṇa story. A *dohdri* from Imalhapur.

6. A song for the *phdg* season, composed in Garha. *Phdg* and *holi* refer to the same season. A *bunda* is a dot or decoration on the forehead to enhance a woman's beauty. Kashi is the holy city of Benares.

7. A *bhajan* called *sumaran*—'song of remembrance'. Hinglās : or Kailās, the holy mount of Śiva in the Himalayas. Maihar : a town and state about 100 miles north of Jubbulpore. It is the seat of the main temple dedicated to Shārdā *devi*.

8. A *bhagat* from Jubbulpore. *Lagan* : the wedding horoscope. *Bardt* : the party which comes to the girl's house bringing the groom with